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FR. CHOPINS Pianoforte-Werke

revidiert und mit Fingersatz versehen
(zum grössten Teil nach des Autors Notierungen)

von
Carl Mikuli.
Einzel-Ausgabe.

Band I. Mazurkas.

- No. 1. Op. 6 No. 1. *Fism.*
No. 2. Op. 6 No. 2. *Cism.*
No. 3. Op. 6 No. 3. *E.*
No. 4. Op. 6 No. 4. *Esm.*
No. 5. Op. 7 No. 1. *B.*
No. 6. Op. 7 No. 2. *Am.*
No. 7. Op. 7 No. 3. *Fm.*
No. 8. Op. 7 No. 4. *As.*
No. 9. Op. 7 No. 5. *C.*
No. 10. Op. 17 No. 1. *B.*
No. 11. Op. 17 No. 2. *Em.*
No. 12. Op. 17 No. 3. *As.*
No. 13. Op. 17 No. 4. *Am.*
No. 14. Op. 24 No. 1. *Gm.*
No. 15. Op. 24 No. 2. *C.*
No. 16. Op. 24 No. 3. *As.*
No. 17. Op. 24 No. 4. *Bm.*
No. 18. Op. 30 No. 1. *Cm.*
No. 19. Op. 30 No. 2. *Hm.*
No. 20. Op. 30 No. 3. *Des.*
No. 21. Op. 30 No. 4. *Cism.*
No. 22. Op. 33 No. 1. *Gism.*
No. 23. Op. 33 No. 2. *D.*
No. 24. Op. 33 No. 3. *C.*
No. 25. Op. 33 No. 4. *Hm.*
No. 26. Op. 41 No. 1. *Cism.*
No. 27. Op. 41 No. 2. *Em.*
No. 28. Op. 41 No. 3. *H.*
No. 29. Op. 41 No. 4. *As.*
No. 30. Op. 50 No. 1. *G.*
No. 31. Op. 50 No. 2. *As.*
No. 32. Op. 50 No. 3. *Cism.*
No. 33. Op. 56 No. 1. *H.*
No. 34. Op. 56 No. 2. *C.*
No. 35. Op. 56 No. 3. *Cm.*
No. 36. Op. 59 No. 1. *Am.*
No. 37. Op. 59 No. 2. *As.*
No. 38. Op. 59 No. 3. *Fism.*
No. 39. Op. 63 No. 1. *H.*
No. 40. Op. 63 No. 2. *Fm.*
No. 41. Op. 63 No. 3. *Cism.*
No. 42. Op. 67 No. 1. *G.*
No. 43. Op. 67 No. 2. *Gm.*
No. 44. Op. 67 No. 3. *C.*
No. 45. Op. 67 No. 4. *Am.*
No. 46. Op. 68 No. 1. *C.*
No. 47. Op. 68 No. 2. *Am.*
No. 48. Op. 68 No. 3. *F.*
No. 49. Op. 68 No. 4. *Fm.*
No. 50. (Notre temps No. 2.) *Am.*
No. 51. *Am.*

Band II. Nottornos.

- No. 1. Op. 9 No. 1. *Bm.*
No. 2. Op. 9 No. 2. *Es.*
No. 3. Op. 9 No. 3. *H.*
No. 4. Op. 15 No. 1. *F.*
No. 5. Op. 15 No. 2. *Fis.*
No. 6. Op. 15 No. 3. *Gm.*
No. 7. Op. 27 No. 1. *Cism.*
No. 8. Op. 27 No. 2. *Des.*
No. 9. Op. 32 No. 1. *H.*
No. 10. Op. 32 No. 2. *As.*
No. 11. Op. 37 No. 1. *Gm.*
No. 12. Op. 37 No. 2. *G.*
No. 13. Op. 48 No. 1. *Cm.*
No. 14. Op. 48 No. 2. *Fism.*
No. 15. Op. 55 No. 1. *Fm.*
No. 16. Op. 55 No. 2. *Es.*
No. 17. Op. 62 No. 1. *H.*
No. 18. Op. 62 No. 2. *E.*
No. 19. Op. 72 No. 1. *Em.*

Band III. Etuden.

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No. 3. Op. 10 No. 3. *E.*
No. 4. Op. 10 No. 4. *Cism.*
No. 5. Op. 10 No. 5. *Ges.*
No. 6. Op. 10 No. 6. *Esm.*
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No. 10. Op. 10 No. 10. *As.*
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No. 20. Op. 25 No. 8. *Des.*
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No. 25. *Fm.*
No. 26. *As.*
No. 27. *Des.*

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No. 3. Op. 26 No. 2. *Esm.*
No. 4. Op. 40 No. 1. *A.*
No. 5. Op. 40 No. 2. *Cm.*
No. 6. Op. 44. *Fism.*
No. 7. Op. 53. *As.*
No. 8. Op. 61. *As.*
No. 9. Op. 71 No. 1. *Dm.*
No. 10. Op. 71 No. 2. *B.*
No. 11. Op. 71 No. 3. *Fm.*
No. 12. *Gism.*

Band VI. Praeludien.

- Praeludien No. 1—24. Op. 28.
Praeludium No. 25. Op. 45. *Cism.*

Band VII. Sonaten.

- No. 1. Op. 4. *Ca.*
No. 2. Op. 35. *Bm.*
No. 3. Op. 58. *Hm.*

Band VIII. Walzer.

- No. 1. Op. 18. *Es.*
No. 2. Op. 34 No. 1. *As.*
No. 3. Op. 34 No. 2. *Am.*
No. 4. Op. 34 No. 3. *E.*
No. 5. Op. 42. *As.*
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No. 7. Op. 64 No. 2. *Cism.*
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No. 11. Op. 70 No. 1. *Ges.*
No. 12. Op. 70 No. 2. *Fm.*
No. 13. Op. 70 No. 3. *Des.*
No. 14. *Em.*
No. 15. *E.*

Band IX. Rondos.

- No. 1. Rondo. Op. 1. *Cm.*
No. 2. Rondo à la Mazurka. Op. 5. *F.*
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No. 4. Rondo. Op. 16. *Es.*
No. 5. Rondo. Op. 73. *C* (für zwei Pianoforte).

Band X. Scherzos.

- No. 1. Op. 20. *Hm.*
No. 2. Op. 31. *Bm.*
No. 3. Op. 39. *Cism.*
No. 4. Op. 54. *E.*

Band XI. Impromptus.

- No. 1. Op. 29. *As.*
No. 2. Op. 36. *Fis.*
No. 3. Op. 51. *Ges.*
No. 4. Phantasie-Impromptu. Op. 66. *Cism.*

Band XII. Variationen.

- Là ci darem la mano. Op. 2. *B.*
Brillante Variationen. Op. 12. *B.*
Variationen über ein deutsches Thema. *E.*
Variation aus „Hexameron“. *E.*

Band XIII. Phantasien.

- No. 1. Grosse Phantasie über polnische Themen. Op. 13. *A.*
No. 2. Phantasie. Op. 49. *Fm.*

Band XIV.**Verschiedene Werke.**

- Bolero. Op. 19. *C.*
Tarantelle. Op. 43. *As.*
Konzert-Allegro. Op. 46. *A.*
Berceuse. Op. 57. *Des.*
Balkarole. Op. 60. *Fis.*
Trauermarsch. Op. 72 No. 2. *Cm.*
3 Ecossaisen. Op. 72 No. 3. 4. 5. *D—G—Des.*
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Band XV. Konzerte.

- No. 1. Op. 11. *Em.*
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Band XVI. Kammermusik.

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Trio für Pianoforte, Violine und Violoncell. Op. 8. *Gm.*
Sonate für Pianoforte und Violoncell. Op. 65. *Gm.*
Grosses Duo (Chopin u. A. Franchomme, Op. 15) für Pianoforte und Violoncell. *E.*

Band XVII. Supplement.

- II. Pianoforte-Stimme von Carl Mikuli, als Ersatz der Orchesterbegleitung zu:
Op. 2. Variationen „Là ci darem la mano“.
Op. 11. Konzert No. 1.
Op. 13. Grosse Phantasie.
Op. 14. Krakowiak. Grosses Konzert-Rondo.
Op. 21. Konzert No. 2.
Op. 22. Grosse Polonaise.

Leipzig, Fr. Kistner.

Die Ergebnisse der Revision dieser Ausgabe sind Eigentum des Verlegers.

EMMA HORSFORD gewidmet.

BRILLANTE VARIATIONEN.

Introduction.

Allegro maestoso. ♩ = 118.

F. Chopin Op.12.

This image shows a page of handwritten musical notation, likely for a piano piece. The notation is arranged in four systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key with two flats (B-flat and E-flat) and common time (C). The notation is highly detailed, featuring numerous fingerings (numbers 1-5), slurs, and dynamic markings. The first system begins with the instruction 'risoluto sf' (resolute, fortissimo) and includes a 'Ped.' (pedal) marking. The second system features a 'cresc.' (crescendo) marking and a 'dolce' (sweet) instruction. The third system includes a 'rit.' (ritardando) marking. The fourth system continues the complex melodic and harmonic development. The paper shows signs of age, with some staining and wear visible.



Handwritten musical score for "L'Allegretto" by Beethoven, Op. 26, No. 1. The score is in G major, 3/4 time, and consists of two staves. The first staff is the treble clef and the second is the bass clef. The tempo is marked "poco riten." and the key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings. The piece ends with a double bar line and a repeat sign.

Handwritten musical score for "The Rose Tree". The score is written on two staves, Treble and Bass clef, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the bass line is in the Bass staff. The score includes various musical notations such as notes, rests, and fingerings. The piece concludes with a double bar line and a repeat sign.

A musical score for a piano piece titled "The Rose Tree". The score is written on two staves, both in treble clef and key of B-flat major (two flats). The music is in 3/4 time. The first staff begins with a melody featuring a sequence of eighth notes (1, 5, 4, 2, 1) under an eighth rest, followed by a series of eighth and sixteenth notes. The second staff provides a harmonic accompaniment, starting with a series of eighth notes (1, 5, 1, 5) and then moving to a more complex pattern of eighth and sixteenth notes. The piece concludes with a final chord in the right hand and a single note in the left hand. The manuscript is on aged, slightly discolored paper.

[illegible]

Handwritten musical score for "L'Allegretto" by Franz Schubert. The score is written on two staves, Treble and Bass. The key signature is B-flat major (two flats). The tempo is marked "L'Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "rall." (rallentando). There are also some handwritten annotations and a small asterisk mark.

Thema.

Ronde de Ludovic.

Allegro moderato.

31st. Jao.

Handwritten musical score for "Thema. Ronde de Ludovic." in 6/8 time, marked "Allegro moderato." The score consists of six systems of piano and bass staves. It includes various musical notations such as notes, rests, and fingerings. Handwritten annotations include "dolce", "pp", "cresc.", "riten.", "a tempo", "ff", "p", "legato", and "Ped.". The piece concludes with a double bar line and the number "5355. 5357." followed by a handwritten "290/18".

5

Handwritten musical score for a piece titled "Pavane" by Chopin. The score is written on two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. A dynamic marking "sf" (sforzando) is present. The bottom staff begins with a bass clef and a key signature of one flat. It also contains eighth and sixteenth notes, with fingerings and a dynamic marking "sf". The word "Pavane" is written in a cursive hand across the middle of the staves. The score is marked with "Ped." (pedal) and asterisks (*) at various points, indicating where the pedal should be used. The notation is dense and characteristic of 19th-century musical manuscripts.

[illegible]

2 1 4 1 2

8 3 1 5 4 2 2 5 4

cresc.

p

2 5 2 3 1 4 2 3 1 5 3 4

leggierissimo

riten.

Ped.

*

Scherzo. $\text{♩} = 66.$

The musical score is written for piano and consists of six systems of two staves each. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked $\text{♩} = 66$. The score is filled with intricate musical notation, including many triplets and sixteenth-note passages. Dynamic markings include *pp* (pianissimo), *sf* (sforzando), *p* (piano), *cresc.* (crescendo), *poco stretto* (a little tighter), *dim.* (diminuendo), *riten.* (ritardando), *dolcissimo* (very sweetly), and *rall.* (rallentando). The score concludes with a double bar line and a final key signature change to B-flat major. There are some handwritten annotations in blue ink, including a large 'X' on the right side of the page and some markings in the first system.

pp

dim. e riten.

sf *f* *p* *f*

p. *cresc.*

pp *cresc.* *poco stretto* *dim.* *riten.*

dolcissimo *riten.* *pp* *rall.*

Red. ** Red.* ***

Lento. $\text{♩} = 43$.

Handwritten: *con anima*

Handwritten: *legato*

Handwritten: *ten.*

Handwritten: *tr*

Handwritten: *lewa rcha*

Handwritten: *legato*

Handwritten: *tr*

Handwritten: *riten.*

Handwritten: *leggierissimo*

Handwritten: *tr*

Handwritten: *leggierissimo*

Handwritten: *tr*

Handwritten: *piuone*

Handwritten: *dolciss.*

Handwritten: *poco cresc.*

Handwritten: *tr*

Handwritten: *riten.*

Handwritten: *rall.*

Handwritten: *delicatiss.*

Handwritten: *tr*

Scherzo vivace. $\text{♩} = 88$.

The musical score is for a Scherzo in B-flat major, Op. 10, No. 3 by Frédéric Chopin. It is in 3/4 time and marked 'Scherzo vivace' with a tempo of 88 beats per minute. The score is written for piano and includes various ornaments and fingerings. The piece is marked 'pp' (pianissimo) and includes various ornaments and fingerings. The score is divided into two systems, each with five measures. The first system includes measures 1-5, and the second system includes measures 6-10. The score is written in B-flat major and 3/4 time. The piece is marked 'pp' (pianissimo) and includes various ornaments and fingerings. The score is divided into two systems, each with five measures. The first system includes measures 1-5, and the second system includes measures 6-10. The score is written in B-flat major and 3/4 time. The piece is marked 'pp' (pianissimo) and includes various ornaments and fingerings.

delicatiss. poco rall.

a tempo dolciss

ff

p

f

dolce

cresc.

leggiere

pp

5355. 5357.

The musical score is written on six systems of grand staves. The first system includes the instruction *delicatiss. poco rall.* and *a tempo dolciss*. The second system includes *ff*, *p*, *f*, and *dolce*. The third system includes *cresc.*. The fourth system includes *leggiere* and *pp*. The fifth system includes *5355. 5357.*. The score is heavily annotated with fingerings (numbers 1-5), slurs, and dynamic markings. Pedal points are indicated by asterisks and the word *Ped.* throughout the piece.

pp *schertz.* *f* *cresc.*

fz *decresc.*

rall. *f* *pp* *leggiere*

f *Red.* *

cresc. *con fuoco* *Red.* *

Handwritten musical score for "L'Espresso" by Gioacchino Rossini. The score is on aged, stained paper and features three systems of staves. The first system has two staves with treble and bass clefs, containing melodic lines with fingerings (1, 2, 3, 4, 5) and dynamics like "sempre" and "più". The second system also has two staves, with the upper staff marked "animato" and the lower staff marked "cresc.". The third system shows a single staff with a treble clef and a bass staff, both containing complex rhythmic patterns. The paper is heavily stained and torn, particularly along the left edge.

Handwritten musical score for "L'Allegretto" by Beethoven, Op. 34, No. 1. The score is on aged, yellowed paper and features a treble and bass staff. The treble staff begins with a "veloce" marking and a "rf" (ritardando) marking. The bass staff has a "pp" (pianissimo) marking. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "dim.". There are also handwritten annotations in blue ink, including "pp" and "ppp", and a large "4" written below the bass staff. The paper shows signs of wear, including creases and discoloration.

Handwritten musical score for a piece titled "Lied". The score is written on two staves, likely for piano and voice. The key signature is one flat (B-flat). The tempo/mood is indicated by "Lied." at the top left. The score includes various musical notations such as notes, rests, and dynamic markings like "riten.", "f", "cresc.", and "legato". The manuscript is on aged, slightly torn paper.

Handwritten musical score for "Lied der Nachtigall" by Franz Schubert. The score is on aged, yellowed paper with two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a melody with many slurs and fingerings, and a bass line with chords and slurs. The piece ends with a double bar line and a fermata. The word "Ped." is written below the first measure of the bass staff.

Handwritten musical score for a piece titled "Lied." (Op. 10, No. 1). The score is written on aged, yellowed paper. It consists of a treble staff and a bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff provides harmonic support with chords and single notes. The piece concludes with a double bar line and a repeat sign. The handwritten number "5355." is visible at the bottom center.

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